

Interdisciplinary Approaches in Art Management—Concert Planning Meets Sound Art Curation: Insights from the Beethoven and Chopin Immersive Interactive Concert and the Soundscapes of China Exhibition

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Abstract: Based on the development process of art management in China and the West, this study deconstructs and reconstructs the four elements of sound art curation, visual art, and concert planning and adopts the two-case analysis method to discuss the ideas of sound art curation and concert planning from the perspective of music art management. The research selects two representative art projects, namely, sound art and curation visual art and concert planning, respectively. Through two cases of sound art curation and music art management and planning, the key elements in the integration of sound art curation and cross-border art concert planning are systematically analyzed, including the analysis of the audience of artistic ideas and the selection of artistic works. The research topic of cross-boundary Chinese and Western art management curating and concert planning, such as the analysis of audience interaction mechanisms and technology application, provides a theoretical basis for the practice of music art management and has a certain development space in the research field of art exhibition and concert planning.

Keywords: sound art, art of transboundary, curator, concerts, music art management planning

1. Introduction

As two important forms of art projects in art management, exhibition curation and concert planning are of great significance in promoting the communication of culture and art. At present, the practice of art management majors in Chinese universities mostly focuses on the practice of concert planning, so that they have the ability to independently establish various music organizations and hold various music activities, as well as the ability to develop the domestic music market and the international music market[1]. Western countries tend to focus on the direction of visual art curation. In order to promote the cross-border integration and development of the discipline of art management based on the common points of Chinese and Western art management systems, this study starts with two representative art projects of sound art curation and concert planning integrating visual art curation elements and analyzes these two cutting-edge and innovative successful cases of cross-border art management. The research shows that sound art provides multi-

sensory artistic expression context for visual art curators, while visual art breaks the non-visibility of music through its rich connotations.

At the intersection of arts management and cultural activities, provides us with profound insights. He points out that in systems of cultural activity such as the art world or the scientific community, participation tends to be highly concentrated in elite groups, creating a pattern of activity that emphasizes rational and repetitive events[2]. This research model emphasizes the complementarity of rationality and innovation in the system of cultural activities. This kind of complementarity is particularly important in the practice of exhibition curation and concert planning. Through the four-dimensional recombination of sound art, curation, visual art, and concert planning, this study reveals new perspectives and innovative possibilities of curation and concert planning. Cross-border art management not only provides a broader platform for the display and dissemination of multi-cultural art but also brings new perspectives and possibilities for the innovative management and planning of music art.

2. Interdisciplinary links between sound art curation and music management

A work of art is not only an independent creation, but also the result of the interaction of cultural, social, economic and other factors. In the application of art management, the combination of visual art, performing art and music art can create unique artistic experience and value.

In the field of musicology, Schwartz expanded musicological theory from a narrow focus on "music" to a broader consideration of "sound," perhaps one of the most significant disciplinary changes in recent years[3]. This shift focuses on the materiality of sound and instruments, covering ways of listening in non-musical cultures within scientific and philosophical discourses. These topics are particularly relevant to the study of modern music, which has emerged against the backdrop of acoustic technology and other fundamental changes that have profoundly altered the way we hear and perceive music.

In the management of music art, the role and influence of sound art are particularly prominent. Sound art expands the boundaries of musical art by exploring the quality and expressiveness of sound itself. It not only enriches the means of musical expression, but also promotes the integration of music with other art forms, such as visual arts and digital media. The introduction of sound art offers new possibilities for concert planning and art exhibitions to meet the diverse needs of contemporary audiences for artistic experiences. Audiences feel the emotions and emotions of music through immersive experience of visual art works, which enhances the audience's sense of participation.

3. Case study of sound art curation

Voice is one of the basic communication media connecting people and the world. One end of it is closely related to human vocal functions, both physiological and cognitive; At the other end is the external world known by hearing, constituting a kind of perceptual environment that surrounds us. [4] The world appeals to the hearing and we experience the scenery is the soundscape, it is a sound sense of the landscape. Different from scenery in the visual sense, soundscape is more introverted, pointing to people's inner world and aesthetic experience.

Contemporary soundscape design takes human sound function as the core, creatively integrates sound environment, sound information and sound technology into a new medium. In the field of contemporary art and design, "Sound of China Soundscape Design Exhibition", with its unique interdisciplinary exploration, provides profound insights into the multiple values of sound art. He thinks deeply about the relationship between sound and space, environment and humanity. The curator, Professor Anton Lu, positions soundscape design as a bridge between technology and

humanity. Through an innovative curatorial perspective, he presents the diversity of sound art and the potential of sound in shaping spatial experience. The works in this exhibition are not only innovative in their artistic expression, but also echo the theme of the exhibition "Soundscape Universe" in concept.

The work "Cosmusica" is designed to enable the audience to see and hear the symphony of the universe by transforming the wave data in all directions of the universe into sound forms that can be perceived by people. It provides the audience with a novel cosmic perception experience. The curators use the combination of sound and vision to inspire the audience to explore the mysteries of sound media. Led by Zhu Yufan, a professor at the School of Architecture of Tsinghua University, the soundscape installation "Yifan Fenghun" is located in the Linka (Garden) at the entrance of Jiuzhaigou Valley. It shows the hidden natural movement around the bottom of the ditch tucked out of the steep cliff as a soundscape where nature and human sounds meet, which is in line with the naturalistic tradition of Tibetan religious space, and also brings comfort to the injured land and soul.

As a multidisciplinary exhibition, the curatorial concept and the selection of innovative art works of "Full Sound: Soundscape Design Exhibition in China" connect sound with specific geographical and cultural environments, strengthen the audience's perception of the natural environment, and promote the cross-border integration of sound art curation and audio-visual art management. As Wolff K. F. points out, works of art are not merely decorative; They should have the ability to heal, repair wounds, alleviate suffering, and open up new perspectives for understanding[5]. "Sound of China Soundscape Design Exhibition" is just such an art practice, through the integration of sound art and curatorial practice, to promote the sensory interaction between the audience and the art works. The design of the exhibition space makes full use of the architectural characteristics of the Golden Eagle Art Museum to create an immersive sound experience, and the layout of sound and visual elements complement each other to build a multi-dimensional art environment. This cross-boundary integration of audio-visual art management provides a new perspective and possibility for the innovative management and planning of art exhibition and music art.

4. Concert planning practice incorporating visual arts

In the field of cross-border art management, a practical case of sound art curation and music art management planning, "Reverberation through Time and Space: Beethoven and Chopin Immersive Interactive Concert," shows the innovative path of integration of visual art and concert planning. The concert was organized by the Art Management Teaching and Research Office of the Department of Music of the Central Conservatory of Music and co-organized by the common Teaching and Research Office of the Piano Department. Through interdisciplinary cooperation, the concert built a virtual space for the dialogue between Beethoven and Chopin's works, revealing the deep connection between the works of music giants[6]. In particular, by pairing each performer's musical work with a corresponding oil painting, such as Turner's "The Battleshaet Dauntless" with Beethoven's "Tempest Sonata" and Van Gogh's Night Sky series with Chopin's nocturnes, the curators achieved a multi-sensory artistic experience, an audio-visual integration strategy that enhanced the audience's sense of immersion. It promotes the communication of consciousness between the audience and the artwork.

In their research, Melissa C. Dobson and Stephanie E. Pitts delve into the social and musical responses of first-time classical concert-goers. "By embracing the approaches of both disciplines, and by facilitating a dialogue between the two, we hope that future work will continue to explore the audience experience of Western classical concerts with strong specificity, as a means of investigating and questioning the role of the audience in performing events in one of the Western musical cultures[7]." Their findings provide valuable insights into how audiences perceive and engage with this transboundary art form. In the case of the "Reverberation in Time and Space"

concert, the audience's experience and participation are the key indicators to evaluate the success of the curation, which coincides with the emphasis on the importance of the audience's initial experience.

This case further emphasizes the important role of cross-border art management in sound art curation and music art management planning. In the field of cross-border art management, considering the audience experience is conducive to creating meaningful art experiences. This research provides us with a theoretical framework for a more complete understanding of the audience's first experience at a classical concert and how that experience can be enhanced through curatorial strategies.

5. An integrated strategy for cross-border arts management

In the field of interactive sound installation, Jia Rong, Y. demonstrated and analyzed the differences between the interactive sound installation of Organism and traditional art forms, demonstrated how interactive sound installation can achieve interaction with audience in artistic creation, provided a practical perspective for theoretical analysis, and explained how art and technology can be integrated into interactive sound equipment[8]. Helps readers understand new ways to design and build interactive devices. In the planning and management of transboundary integration of audiovisual arts activities, attention should be paid to the concept of sustainable development, reducing resource consumption and environmental impact. For example, environmental protection materials and renewable resources can be selected in the curating process of sound art, and environmental protection concepts and behaviors should be promoted in concert planning, as well as social responsibility and public recognition of artistic activities, so as to enhance the social influence of artistic activities.

Exhibition planning and concert planning promote each other in cross-border art management, which can form a certain comprehensive synergistic effect. Curation includes the selection and display of works of art, interpretation and audience guidance. The focus of concert planning is the design, organization and execution of the performance art content. Fully integrating the relationship between the four elements in the cross-border combination can create a richer and multi-sensory art experience for the audience.

"Echoes through Time and Space: Beethoven and Chopin Immersive Interactive Concert" carefully selected oil paintings that match the age and content of the musical works, such as Turner's "The Battleship Intrepid torn to pieces", Van Gogh's "Night Sky" series, etc., while listening to the music, the audience can also feel the emotions and emotions conveyed by the music through the visual art. The form of multi-professional students' cooperative performances and guided Tours enhances the overall artistic value and appeal. Similarly, in the "Ten Thousand Sounds: China Soundscape Design Exhibition", the synergistic effect of curation and planning is also particularly prominent. Through an innovative curatorial perspective, Professor Lu Andong combines sound art with specific geographical and cultural environments, using the combination of sound and vision to create a multi-dimensional artistic environment. Works such as "Cosmic Music Box" and "Ichihata Wind Shun" on display this time capture the sounds of natural landscapes and provide a novel perceptual experience. The curatorial strategy focuses on linking sound to a specific geographical and cultural context to provide an immersive experience for the audience. Operating synergy mainly refers to the efficiency change and efficiency improvement of enterprise production and operation activities brought by merger and acquisition[9]. The synergistic effect of exhibition curation and concert planning not only improves the overall experience of the audience, but also enhances the influence and communication effect of artistic activities. This synergy plays a crucial role in cross-border art management, helping to create a more integrated and multi-sensory art experience.

In an ever-changing art environment, art managers need to constantly explore new strategies and methods to adapt to changing audience needs and technological developments. When planning art activities, focus on designing multi-sensory experience; Combine auditory, visual, tactile and other sensory stimuli to create a richer, more immersive art experience. For example, "Echoes Through Time and Space: Immersive Interactive Concert of Beethoven and Chopin", through the combination of music and visual art, provides the audience with a new mode of artistic experience. "Ten Thousand Sounds: China Soundscape Design Exhibition" creates a multi-dimensional art environment through the combination of sound and vision, and enhances the audience's sense of immersion and participation. Using emerging technologies, such as virtual and augmented reality, to innovate artistic expression and audience interaction, promote cross-border cooperation between art and technology, literature, film and other disciplines, and expand the boundaries of art creation and display.

Interdisciplinary cooperation enables more innovations and breakthroughs, bringing new vitality and attraction to artistic activities. Through the design of multi-sensory experiences, the application of emerging technologies, the promotion of interdisciplinary cooperation, the increase of audience participation and interaction, and the practice of sustainable development concepts, the innovative path of cross-border art management continuously improves the quality and impact of artistic activities, and ADAPTS to the changing art environment and audience needs.

6. Conclusion

This study deeply discusses the key elements of sound art curation and music art management planning, and analyzes the application potential of cross-border art management in the field of contemporary art based on two cases. The synergistic effect of curation and concert planning enhances the audience's sense of experience. Through the detailed analysis of the two representative cases of "Echoes through Time and Space: Beethoven and Chopin Immersive Interactive Concert" and "Full Sound Chinese Soundscape Design Exhibition", the research finds that multi-sensory experience and visual art integration provide empirical support and theoretical basis for curators and art managers. As Forrest, B. said, A distant birdcall, the sound of a lorry reversing some streets over, even the sound of wind against a window. All sounds can be important, all sounds can be musical, but you have to listen[10]. Sound art is used to curate exhibitions and incorporate visual art into concert planning. Through cross-border art management in the audiovisual field, other disciplines such as technology, literature, and film are combined with art to create more innovative artistic experiences. The theoretical development and practice in the field of cross-border art management have certain academic value and practical significance.

Art management is an evolving field whose theoretical frameworks and practical strategies need to be constantly adjusted and optimized as the art environment and audiences change. In the curation and concert planning, we pay attention to the integration of visual art, sound art, performing art and other art forms, and multi-sensory experience enhances the audience's sense of participation and immersion, creating a more rich and diversified art experience. Practice the concept of sustainable development in the curation and concert planning, choose environmentally friendly materials and renewable resources to enhance the social responsibility and public recognition of art activities, and promote the harmonious development of art and society. Future studies can focus on the dynamic research of emerging art forms and audience behavior, constantly explore and summarize new strategies and models of cross-border art management, and provide cutting-edge theoretical support and practical guidance for art curation and music planning practice. Through continuous research and innovation, cross-border art management will inject new vitality into the development of the art field, open up a broader space for development, and promote the diversity and sustainable development of art.

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